

U N I V E R S I T Y O F T O R O N T O



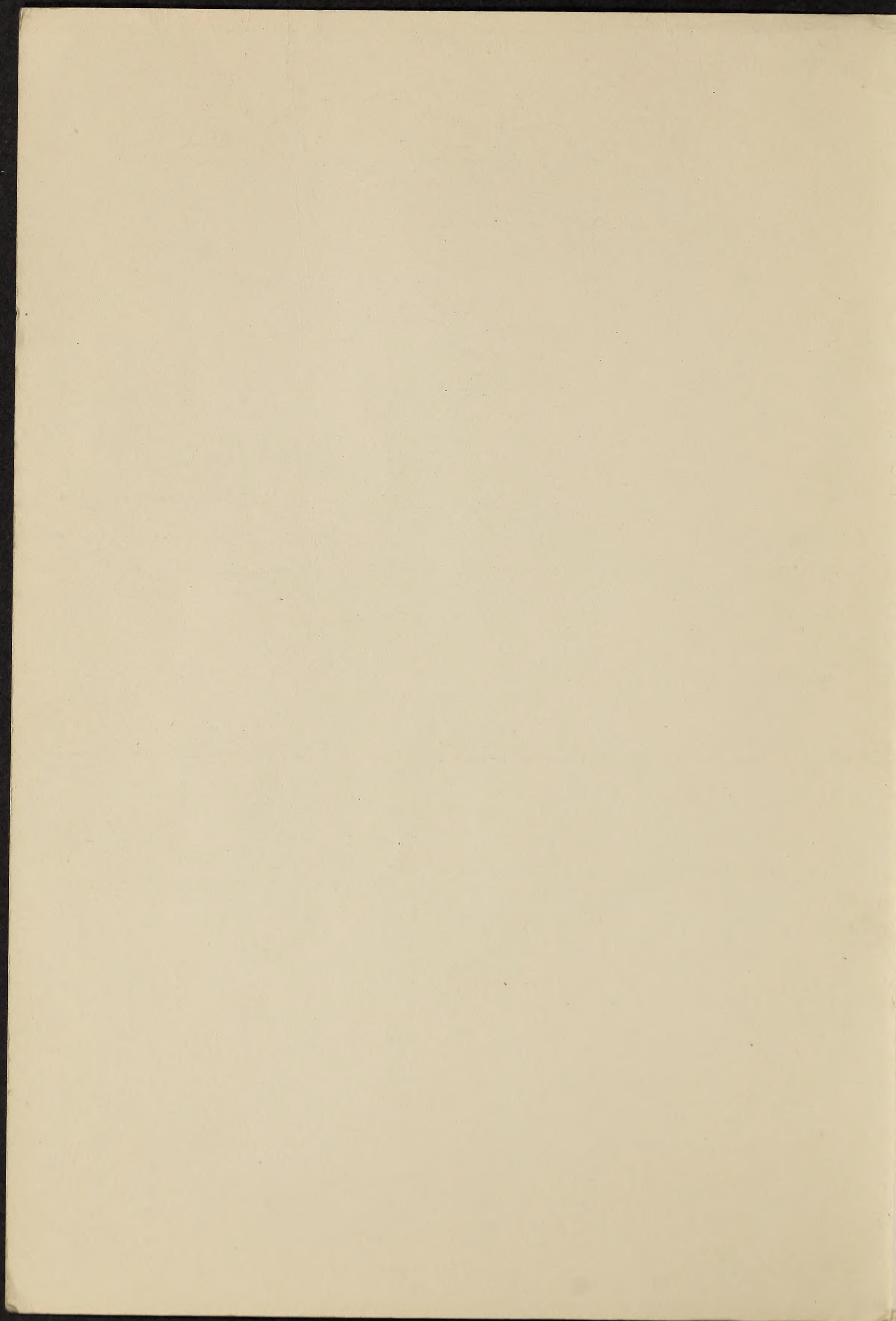
**Toronto
Conservatory
of Music**

Programme of

DIAMOND JUBILEE

Festival

A P R I L 28 — M A Y 2, 1947



PROGRAMME OF EVENTS

Monday, April 28

8.30 p.m. OPERA PERFORMANCE IN EATON AUDITORIUM
THE BARTERED BRIDE - - - - - *Smetana*
Soloists and Chorus of the Opera School
Volkoff Canadian Ballet
Conservatory Orchestra
Conductor - - - - - NICHOLAS GOLDSCHMIDT
Stage Director - - - - - FELIX BRENTANO

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Tuesday, April 29

12.30 p.m. FACULTY LUNCHEON IN THE CONSERVATORY
RECITAL HALL
ADDRESS - - - - - *The Principal*

8.30 p.m. OPERA PERFORMANCE IN EATON AUDITORIUM
THE BARTERED BRIDE - - - - - *Smetana*

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Wednesday, April 30

8.30 p.m. CHORAL PERFORMANCE IN MASSEY HALL
THE CHILDREN'S CRUSADE - - - - - *Pierne*
The Toronto Mendelssohn Choir
Conservatory Children's Choir
Symphony Orchestra
Conductor - - - - - SIR ERNEST MACMILLAN

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Thursday, May 1

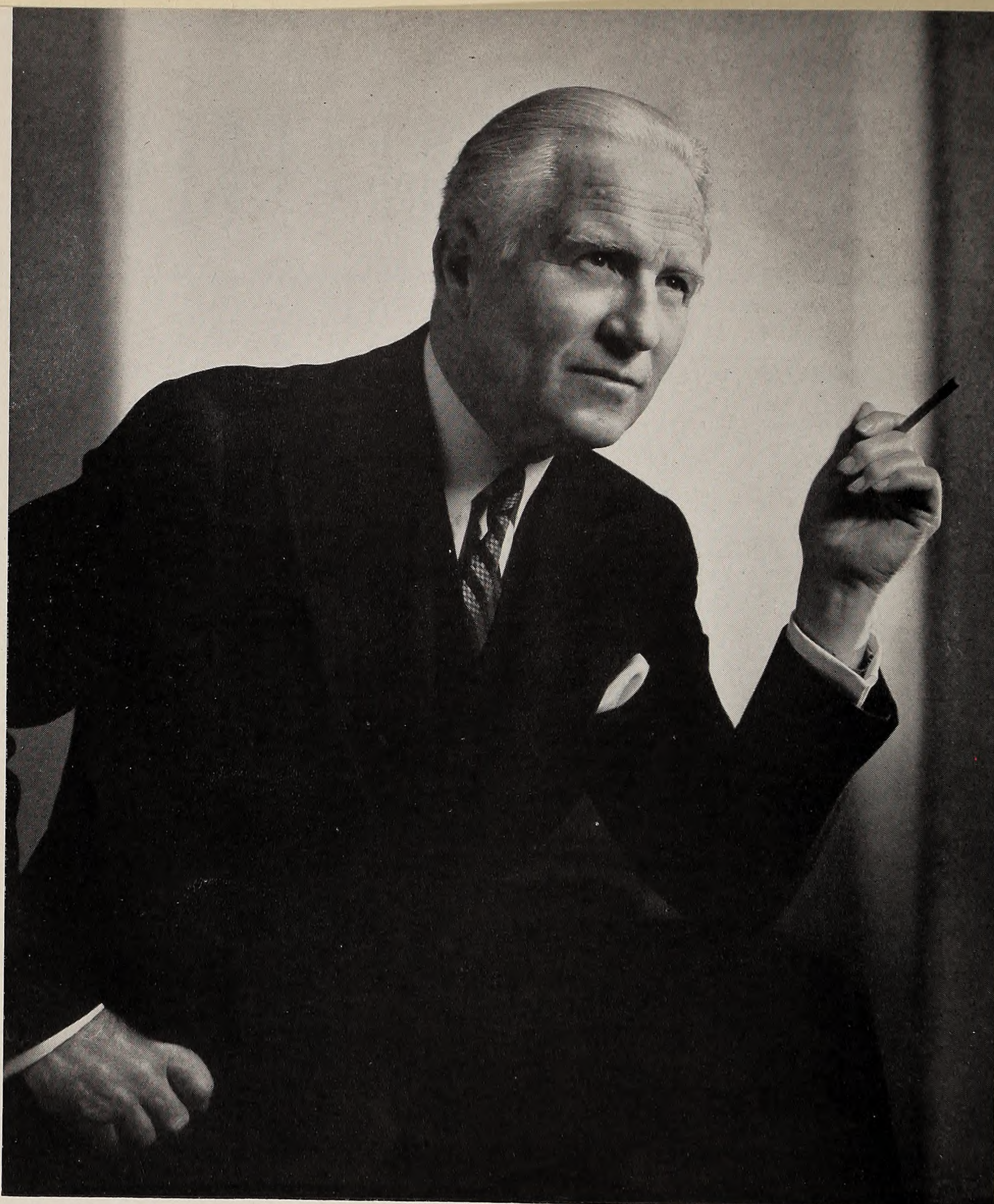
12.30 p.m. OPEN LUNCHEON MEETING OF THE EMPIRE CLUB
OF CANADA IN THE ROYAL YORK HOTEL
Speaker - - - - - JOHN ERSKINE

5.00 p.m. CHAMBER MUSIC CONCERT IN THE
CONSERVATORY CONCERT HALL
Senior School Quartet
Orchestral Scholarship Students

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Friday, May 2

8.30 p.m. ORCHESTRAL CONCERT IN MASSEY HALL
All-Brahms Programme
Conservatory Symphony Orchestra
Student Soloists
Conductor - - - - - ETTORE MAZZOLENI



Karsh

EDWARD JOHNSON, C.B.E., LL.D., MUS.D.

CHAIRMAN OF THE BOARD OF DIRECTORS, TORONTO CONSERVATORY OF MUSIC, AND
GENERAL MANAGER, METROPOLITAN OPERA ASSOCIATION

Edward Johnson was born in Guelph, Ontario, and from childhood was encouraged in his love of music, becoming not only a boy soprano soloist but a pianist and flautist of ability. Before his twenty-first birthday he had carried his vocal studies to New York. After initial successes he went to France and Italy for intensive study in the field of grand opera. Returning to the United States, he sang the leading tenor roles in the Metropolitan Opera of New York, and finally in 1935 was appointed its General Manager. In 1945, Dr. Johnson became a member of the Board of Governors, University of Toronto, and shortly afterwards was appointed Chairman of the Conservatory's Board of Directors. Last year he also became Honorary President of the Toronto Mendelssohn Choir.

THE TORONTO CONSERVATORY OF MUSIC

Board of Directors

EDWARD JOHNSON, C.B.E., LL.D., MUS.D.
Chairman

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Vice-Chairman

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THE RT. HON. VINCENT MASSEY, P.C., C.H., LL.D.

JAMES S. DUNCAN

FLOYD S. CHALMERS

W. EASON HUMPHREYS

WILFRED C. JAMES



ETTORE MAZZOLENI, B.A., MUS.B. (OXON.)	- - - - -	Principal
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The Conservatory Senior School

ARNOLD WALTER, JUR. UTR. DR. (PRAGUE)	- - - - -	Director
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Faculty of Music, University of Toronto

SIR ERNEST MacMILLAN, B.A., MUS.D. (OXON.), LL.D.	- - - - -	Dean
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FREDERICK C. SILVESTER, F.C.C.O.	- - - - -	Registrar
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HENRY S. GLOVER, C.A.	- - - - -	Secretary-Treasurer
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Karsh

ETTORE MAZZOLENI

PRINCIPAL, THE TORONTO CONSERVATORY OF MUSIC, AND
ASSOCIATE CONDUCTOR, TORONTO SYMPHONY ORCHESTRA

Ettore Mazzoleni was born in Switzerland, but received the greater part of his musical education in England, graduating from Oxford University in Music and Arts. For two years he was on the opera staff of the Royal College of Music, studying composition and piano at the same time and working in close collaboration with Vaughan Williams and Sir Adrian Boult. Appointed to the Faculty of Upper Canada College in 1929 he soon took a very active part in the musical life of Toronto and was made lecturer and examiner in the Conservatory and conductor of its symphony orchestra. Under his direction the orchestra made remarkable progress, introducing a large number of new and important works including many by young Canadian composers. In 1943 he was appointed Associate Conductor of the Toronto Symphony Orchestra. He has made frequent appearances as guest conductor of other orchestras and has directed many outstanding broadcast series. His orchestral transcriptions have been widely played. In 1945 he was appointed Principal of the Toronto Conservatory of Music.

A Note of History

THE Toronto Conservatory of Music was founded in 1886 as a joint-stock company with a share capital of \$50,000, subscribed by fifty-eight persons and organizations. They had in common the feeling that the time had come for a Canadian music school which could give, approximately at least, the facilities for study then available only in Europe or the United States; and although they did not expect to lose money, profit was certainly not their chief motive.

Very soon, however, it began to appear that they had hit upon an idea which in one sense was rapidly getting out of hand. At the end of the first year, when classes were held on two floors above a Toronto music-store, they found themselves with an unforeseen \$3,551.12 in the bank and a housing problem; for the enrolment, about 200 at the outset, had already grown uncomfortably.

It continued to grow, and the enterprise to prosper, until it had burst the bounds of hastily-rented halls and rooms, and forced the construction of a building which should be the Conservatory's own. At the turn of the century, the present quarters on College Street were ready for occupancy; but before very long even these were not large enough. Annexes had to be absorbed or added, together with the establishment of a number of branches—there are now 20 in Greater Toronto—intended partly to take care of the overflow and partly for the convenience of younger students whose homes were too far from the Conservatory proper.

In 1910, the Directors voted themselves out of existence as an ordinary commercial undertaking and into the status of a private trust. As such the Conservatory went on expanding, until in 1921 it was offered to and accepted by the University of Toronto; which has since held trusteeship for the public, and controlled it as the governing body through a Board of Directors which it appoints.

The Conservatory has matched its physical development with continual alertness to developments in music and the allied arts. To-day it has courses covering almost every instrument and in addition such matters as Dalcroze eurythmics and stage deportment.

The system of instruction is designed to train students for professional careers as performers and composers, to prepare them for music teaching, while also instructing pupils of all ages whose ultimate aims may be widely varied in scope.

The "Speech Arts", too, have always been included in the Conservatory's curriculum. The present comprehensive department covers all phases of drama, the teaching of good speech, and all similar subjects. A number of plays have been successfully produced which have brought the department and individual players high awards in the Dominion Drama Festivals.

Counting those registered at the branches, the enrolment is close to 9,000; and last year the Conservatory examined more than 23,000 Canadians living in cities, towns and villages from the Atlantic to the Pacific. Profit-making, never a guiding principle of the Conservatory as we have seen, disappeared entirely when the University took over; and fees for the various services are kept to a minimum below which its operation would become an unfair burden on the taxpayers.

After sixty years of usefulness to Canada, on a scale which rates it as a national institution, the Conservatory nevertheless refuses to be complacent. The vitality and freshness which brought it to its present position have in no way faded; and its concern is with the heat of the day rather than with the cool of a long evening.

There is every reason to suppose that in the future it will be quite as ready as ever before to adapt itself; and that as time goes on its character will change until it has become, more and more completely, an academy in the old and fruitful sense of the word.



FORMER PRINCIPALS

DR. EDWARD FISHER, 1886-1913

SIR ERNEST MACMILLAN, 1926-1942

DR. A. S. VOGT, 1913-1926

NORMAN WILKS, 1942-1945

FORMER CHAIRMEN OF THE BOARD

THE HON. G. W. ALLAN, 1886-1901

SIR ALBERT E. GOODERHAM, 1924-1935

THE HON. SIR JOHN A. BOYD, 1901-1916

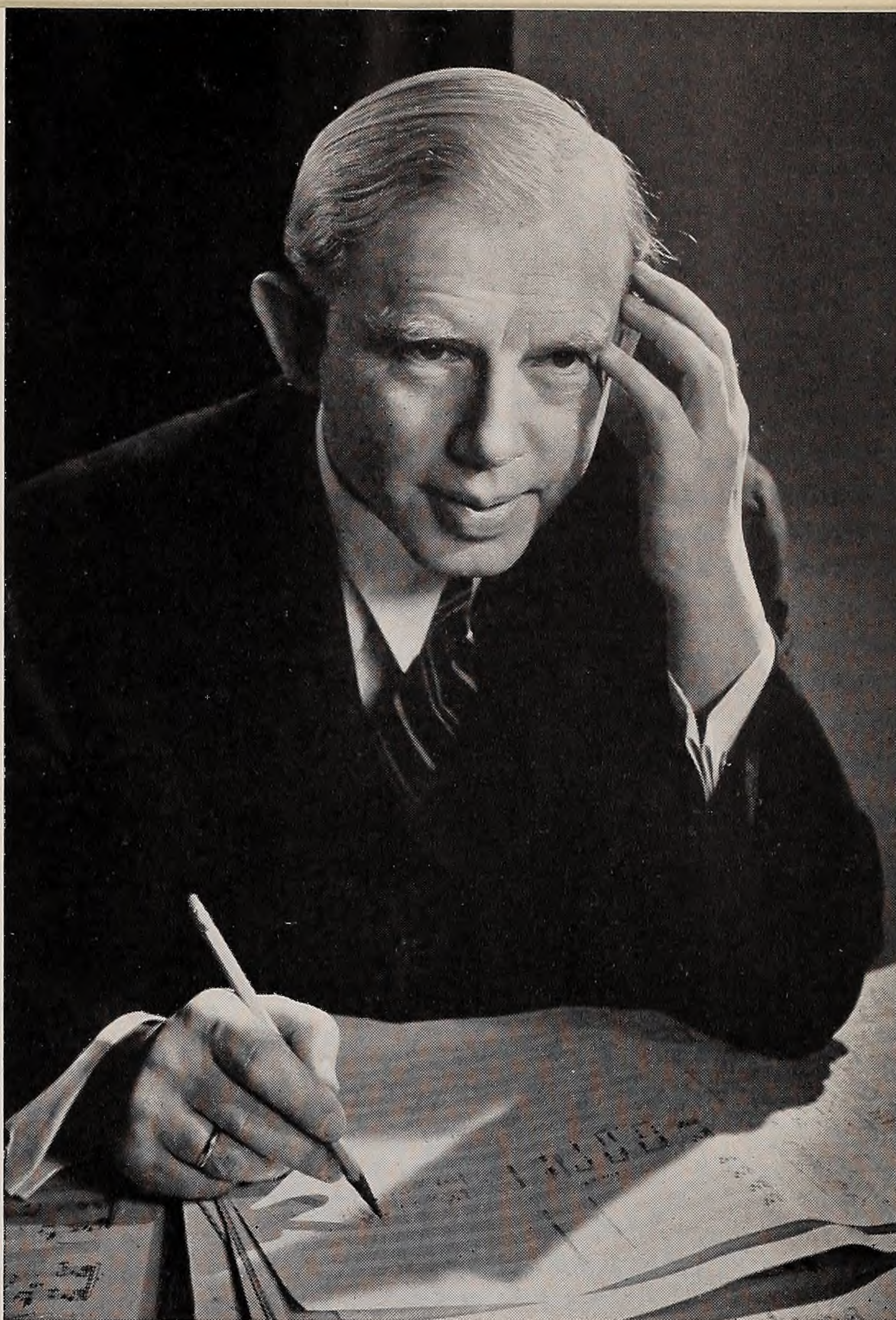
COL. F. H. DEACON, 1935-1942

SIR EDMUND WALKER, C.V.O., 1917-1924

H. H. BISHOP, 1942-1945

Dr. Arnold Walter,

distinguished composer and musicologist, was born in Moravia, now a part of Czechoslovakia. Graduating from the University of Prague, Dr. Walter attended the University of Berlin and studied musicology under Abert, Johannes Wolf and Curt Sachs, at the same time studying composition under Bruno Weigl and piano under Rudolf Breithaupt and Frederick Lamond. He became well known in Europe as lecturer, critic and writer on musical subjects. From 1933 on he spent three years in Spain doing research work on mediaeval music and South European Folk-lore. After a year's stay in Cecil Sharp House, London's famous centre of English Folk-music, he came to Canada to head the Music Department of Upper Canada College. His compositions include works for voice, for piano, for various chamber music combinations; a cantata for soloists, chorus and orchestra, and a symphony, first performed by the Toronto Symphony Orchestra in 1944. In 1945 Dr. Walter was appointed Director of the Senior School of the Toronto Conservatory of Music.



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THE SENIOR SCHOOL OF THE TORONTO CONSERVATORY OF MUSIC

was founded in 1945. Its aim is to provide the necessary training for especially gifted students who wish to enter the musical profession and are sufficiently advanced to be able to prepare themselves, under the guidance of artist teachers, for a professional career.

The School's requirements for graduation aim at the highest possible standard. Both in major subjects of instruction and in supplementary studies, the work is carefully planned and supervised. To make the advantages offered by the School available to all, the tuition fees are very moderate. In addition, Tuition Scholarships, Maintenance Scholarships and Bursaries are awarded to deserving students in need of financial assistance.

Its faculty consists of senior members of the Faculty of the Conservatory.



NICHOLAS GOLDSCHMIDT

Morawetz
Conductor

Nicholas Goldschmidt was born in Czechoslovakia and studied at the Vienna State Academy of Music under the celebrated composer, Josef Marx. He then conducted at opera houses throughout his own country and Belgium. For four years he was director of the opera chorus and orchestra at the San Francisco Conservatory of Music, and directed similar work at Stanford University. His successes there resulted in his appointment to Columbia University, where he was in charge of the Opera School. In 1946 he was appointed conductor of the Conservatory Opera School.



FELIX BRENTANO

Stage Director

Felix Brentano was for seven years associate director with the world-famous producer, Max Reinhardt. Beside staging operatic productions in Vienna, Berlin, Copenhagen and London, Mr. Brentano taught in the Reinhardt Seminary, Vienna, the "New School for Social Research", New York, and at Columbia University. His American productions include as well the works of Smetana, Wolff-Ferrari, Hindemith, and Strauss, while he is credited with the discovery of several well-known stars of stage and screen.

THE OPERA SCHOOL.

a department of the Conservatory's Senior School, has a two-fold aim. First, it is planned to assist the advanced students of the Conservatory by making them familiar with all phases of operatic production. Second, its purpose is to interpret opera to the public at large; to arouse interest in, and enthusiasm for, opera; and to contribute eventually to the development of operatic companies with regular annual seasons.

Singing students enrolled in the Opera School attend classes in stage deportment, study the technique of acting, take part in chorus rehearsals and are coached in operatic repertoire. Others work as conductors, correpetiteurs, stage managers, etc. By taking part in operatic productions the members of the Opera School are acquiring background and experience, both indispensable to an operatic career.

THE BARTERED BRIDE

BY BEDRICH SMETANA

Original Libretto by KARL SABINA

New English Book by FELIX BRENTANO

Lyrics by MARION FARQUHAR

Cast in order of Appearance

JENIK, <i>Micha's son by his first wife</i>	- - - - -	EARL DICK
MARIE, <i>daughter of Krusina and Ludmila</i>	- - -	ELIZABETH BENSON GUY
KECAL, <i>a marriage broker</i>	- - - - -	ANDREW MACMILLAN
KRUSINA, <i>a rich peasant</i>	- - - - -	ROBERT DOREE
LUDMILA, <i>his wife</i>	- - - - -	LOUISE ROY
A VILLAGE MUSICIAN	- - - - -	JACK MERIGOLD
VASEK, <i>son of Micha and Hata</i>	- - - - -	VICTOR WHITE
SPRINGER, <i>Circus-master</i>	- - - - -	HARVEY CRONIER
ESMERALDA	- - - - -	HELEN CHEVRIER
CRACKER JACK, <i>strong man</i>	- - - - -	BRUCE CATTON
MURRU, <i>cannibal</i>	- - - - -	ROBERT RUSSEL
RADILA, <i>tightrope walker</i>	- - - - -	NATALIA BUTKO
MICHA, <i>a rich landowner</i>	- - - - -	DAVID HUGHES
HATA, <i>his wife</i>	- - - - -	GERTRUDE CARLYLE

Conductor: NICHOLAS GOLDSCHMIDT

Stage Director: FELIX BRENTANO

Choreography by BORIS VOLKOFF

Scenery designed by JOHN HALL

Costumes by PATRICIA CARD

ACT I — *On a village square in Czechoslovakia*

INTERMISSION—TEN MINUTES

ACT II — *Inside the village inn*

INTERMISSION—TEN MINUTES

ACT III—*Same scene as Act I*

Production Staff

<i>Stage Manager</i>	- - - - -	DIANA THOMSON
<i>Assistant Stage Manager</i>	- - - - -	GRATIEN LANDRY
<i>Concert Master and Assistant Conductor</i>	- - - - -	VICTOR FELDBRILL
<i>Assistant Conductors</i>	- -	GEORGE CRUM, GEORGE HURST, CLERMONT PEPIN
<i>Property Manager</i>	- - - - -	JOAN CHALMERS
<i>Assistant Property Managers</i>	NORMA GOOD, PROVIE ROSE, MARGUERITE HACKNEY	

Chorus—

Grace Armstrong, Harriett Banting, Barbara Beierl, Selma Bialuski, Joan Bignell, Beth Corrigan, Susan Crawford, Norma Good, Mary Greenwood, Marguerite Hackney, Marjory Hays, Malca Laskin, Gladys LeTroy, Mary Morrison, Norma Reid, Provie Rose, Jean Marie Scott, Diana Thomson, Marguerite Tanner, Adrienne White. Jack Asher, Arthur Bardsley, Henry Bialuski, Colin Blair, George Burles, Adam Gaw, Jack Henderson, Gratien Landry, William Lonsdale, Max Miller, Bertrand Rawlyk, Frank Smart, Ronald Stewart, Norman Summers, Jacob Voth, Joseph Ward.

Ballet—

Natalie Butko, Ruth Carse, Barbara Ferguson, Patricia Vanstone, Helen Zwior.
Albert Campitelli, Bill Diver, Donald Gillies, Sydney Vousden.

THE BARTERED BRIDE • SYNOPSIS**Act I**

It is Springtime in a little Bohemian village at the turn of the century. A gay young crowd is dancing around the maypole and making good-natured fun of Marie and Jenik, the young lovers. Suddenly the festivity is interrupted by some disconcerting news. It seems that Marie's parents have agreed to give her in marriage to another boy. Soon we find out that Kecal, the marriage-broker, is at the bottom of it all. He has arranged Marie's marriage to a rich boy from another village.

Act II

Inside the Inn we meet Vasek, the boy Marie is supposed to marry. The poor boy is slightly retarded in his mental development and hampered by a speech impediment. Marie meets him and tries to talk him out of the marriage without disclosing her identity. A little later Kecal and Jenik appear at the Inn and Kecal tries his best to talk Jenik out of his puppy love. He even offers him money which the poor farmhand Jenik could certainly use. He threatens him with the police because Jenik keeps his family and origin a secret—but to no avail. Only when Jenik hears that Kecal is acting on behalf of one Tobias Micha's son he suddenly changes his mind and to the shock of the villagers signs an agreement to give up Marie to Tobias Micha's son for 300 Dukaten.

Act III

A strolling circus is advertising its performance with some free samples—but unfortunately the main attraction is missing, the trained bear. It seems the man who performs inside the bearskin has gone on a binge, and when the simpleton Vasek appears, he is drafted as substitute for the missing man. Meanwhile Marie has heard about the agreement Jenik made to sell their love for money and the "Bartered Bride," hurt in her pride, agrees to marry Vasek. But Jenik steps forward and claims Marie for himself. He agreed to give her up to Micha's son—and he himself is Micha's son by his first wife. The scheming marriage broker is fooled out of his match and 300 Dukaten on top, and when Vasek appears and makes a laughing stock of himself in the bearskin everybody gives his blessing to Marie and Jenik, and life is as it was in the little Bohemian village.

Sir Ernest Campbell MacMillan,

who was born near Toronto, was making concert appearances as an organist at the age of ten before audiences as large as 3,500 in Massey Hall. Three years later he became an Associate of the Royal College of Organists, and at the age of seventeen obtained his Fellowship from the College, winning the Lafontaine Prize for the highest marks awarded. In the same year (1911) he graduated as Bachelor of Music at Oxford.

From that auspicious beginning, Sir Ernest has moved steadily forward in the field of music—he was sixteen years Principal of the Toronto Conservatory of Music and is still Dean of the Faculty of Music, University of Toronto, an office which he has held for twenty years. Conductor of the Toronto Symphony Orchestra since 1931 and of the Toronto Mendelssohn Choir since 1942, Sir Ernest has also gained fame abroad as composer and conductor in many parts of the world, most recently for his tours of Australia and of Brazil.



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THE TORONTO MENDELSSOHN CHOIR

was founded in 1894 by Dr. Augustus Stephen Vogt, then Principal of the Toronto Conservatory of Music. The choir forged ahead steadily until its fame extended far beyond Toronto and the city's name became synonymous with choral singing at its best on this continent. It is interesting to learn that the first full-size symphony orchestra to be heard in Toronto was engaged by the Mendelssohn Choir for its concerts.

After twenty years, Dr. Vogt's heavy duties compelled him to resign as Conductor of the choir he had founded and Mr. (afterwards Dr.) Herbert A. Fricker of Leeds, England, was chosen as his successor. During his tenure of office, some twenty works of Bach, Elgar and many other great composers were sung in Canada for the first time.

In 1941, the ill-health of Dr. Fricker forced him to withdraw and Sir Ernest MacMillan became Conductor. At this time, he was Principal of the Conservatory and Conductor of its choir, then in its 14th season. The Conservatory Choir already had achieved wide acclaim for its programmes, which had included the first Canadian performances of such works as Bach's "Magnificat", Mozart's "Requiem", "St. Patrick's Breastplate" by Arnold Bax, and "The Rio Grande" by Constant Lambert, while Bach's "St. Matthew Passion" had become an annual presentation of this choir. Sir Ernest merged the two choral groups and proceeded to add new laurels to the choral traditions of Toronto, his post as Conductor of the Toronto Symphony Orchestra enabling him to marshal a combination of choral and instrumental forces not often found under one conductor.

THE TORONTO MENDELSSOHN CHOIR

THE CONSERVATORY CHILDREN'S CHOIR

and members of the

TORONTO SYMPHONY ORCHESTRA

Conductor: SIR ERNEST MACMILLAN

THE CHILDREN'S CRUSADE - - - - - *Gabriel Pierné*

A MUSICAL LEGEND IN FOUR PARTS: *adapted from the poem by Marcel Schwob with English translation by Henry Grafton Chapman.*

Period --- 1212

PART I — *The Forthsetting*

PART III— *The Sea*

PART II— *The Highway*

PART IV— *The Saviour in the Storm*

Characters	ALLYS	- - - - -	KATHLEEN BUSBY
	ALAIN	- - - - -	LILLIAN SMITH
	A MOTHER	- - - - -	LILY McVEIGH
	THE NARRATOR	- - - - -	JEAN LÉTOURNEAU
	CELESTIAL VOICES	-	CONSERVATORY OPERA CHORUS
	AN OLD SAILOR	- - - - -	JOHN HARCOURT
	CHORUS OF		
	CHILDREN	- -	CONSERVATORY CHILDREN'S CHOIR
	CHORUSES OF MEN		
	AND WOMEN	- -	TORONTO MENDELSSOHN CHOIR

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The entire training and direction of the Conservatory Children's Choir has been under the supervision of Miss N. Emily Tedd. Assisting Miss Tedd in this work have been Mrs. W. H. Bouck and Mrs. Frank G. Wharram. The group of singers from the Conservatory Opera Chorus is conducted by Nicholas Goldschmidt.

The Children's Crusade

“**A**BOUT that time, many children, without leader and without guidance, did fly in a religious ecstasy from our towns and from our cities, making for the lands beyond the seas. And to those who asked of them whither they were bound, they did make answer: ‘To Jerusalem, in search of the Holy Land.’ . . . They carried staves and satchels, and crosses were embroidered on their garments . . . and many of them came from beyond Cologne. They travelled to Genoa and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters . . . And to those who asked of such of the children as were saved, the reason of their journey, these replied: ‘We do not know.’” Chronicles of Albert de Stade, of Jacques de Voragine, and of Albéric des Trois-Fontaines.

In the year 1212, during the pontificate of the great Innocent III, occurred the strangest and most tragic event in the history of the crusades. Fifty thousand children, of all ages and conditions, marched across Germany and France in two bodies to the Italian ports and Marseilles. As they went their way, carrying makeshift crosses and singing hymns, they cried aloud, “Lord Jesus, restore to us the Holy Cross.” When asked their purpose and whither they were going, they said: “We are going to Jerusalem to deliver the Sepulchre of our Lord.”

Persuaded by pestilent dreamers and fanatics that their childish innocence would succeed where their immoral fathers had failed, boys and girls stole from their homes, “no bolts, no bars, no fear of fathers or love of mothers could hold them back,” and straggled southward hoping to pass over to Jerusalem across the dry bed of the sea.

The French children, led by a shepherd-boy named Etienne who declared that he had a divine mission and would lead his followers dry-shod through the seas, embarked at Marseilles in seven vessels. After two days at sea, an overwhelming storm came up, and off St. Peter's Isle two of the vessels went down with all on board. The remaining five reached Alexandria and Algiers where the children were seized and sold as slaves.

Many of the German children on their journey to the coast died from fatigue and heat, from disease and want; and only seven thousand of perhaps four times that number reached Genoa. The citizens ordered them to depart, and many returned home, while others found service in Italian towns and villages.

CONSERVATORY CHILDREN'S CHOIR

First Sopranos

ADYE, ELIZABETH
ALEXANDER, ISABELLE
ARIS, ELVA
BARWELL, ANNE
BEACROFT, BEVERLEY
BEDGOOD, BOB
BLACKIE, RONALD
BOND, ELAINE
BREARLEY, BILL
BUCKLEY, BETTY
BUTTERS, BARBARA
CAMERON, JOAN
CHADWICK, ELINOR
COX, MARVENE
CRICHTON, JEAN
CRONEY, DOROTHY
CSOK, BETTY
CUMMINGS, JOHN
CURRIE, DUNCAN
DAVIS, MARILYN
EVE, LOIS
FRASER, ARLENE
FREY, FRANCES
GARVIN, NORINNE
GENNO, MAE

GOODALL, MARTIN
GOSSLING, BLANCHE
GRANGER, JOAN
GRIFFITH, PAT
GRIGG, PAT
GROVES, JACK
GRUNDY, ELINOR
GUNN, JOYCE
GUY, BETTY
HAMILTON, GORDON
HATTEM, YVONNE
HAYMAN, RUTH
HAYMAN, WARREN
HAZELDEN, YVONNE
HICHESON, JOYCE
JACKSON, BETTY
JACKSON, ELIZABETH
JOHNSTON, MURRAY
JONES, BARBARA
KEAY, LORNA
KINNEY, MARGARET
LAMBERT, CLAIRE
LOWERY, DON
MACDONALD, HELEN
MACTAVISH, DOROTHY

MARKLE, SUE
MITCHELL, JIMMIE
MORRIS, DOROTHY
MORRISON, KATHERINE
MOSHER, VERA
MURRAY, ROSALIND
MCARTHUR, GIVEN
MCCORD, MAUREEN
MCLEAN, MARGARET
MCPIE, ISABEL
PARKER, PAT
PARNALL, LOUANNE
PERLMUTER, CHARLOTTE
PIPER, AILEEN
PORTER, AILEEN
POULTON, YVONNE
PRATT, SHEILA
PRESCOTT, FRANCES
PUTT, RUTH
REID, DARYL
REILLY, BETTY
REYNOLDS, MURIEL
ROBERTSON, CAROLYN
ROBINSON, DOROTHY

ROTMAN, NETTIE
ROWORTH, PAT
ROWSSELL, LORRAINE
RUNNINGS, JIM
RUSSELL, JOYCE
SANDFORD, LANNOR
SAUL, MARILYN
SAUNDERS, MARILYN
SIMISTER, DAVID
SMALE, TED
SNELL, DAVID
SPARLING, BEVERLEY
STANFORD, JOHN
STEWART, ALLAN
STRACHAN, BARBARA
TAYLOR, SHIRLEY
THOMAS, NOEL
TOWERS, DIANA
TREGALE, PETER
TREVORROW, GLORIA
TRIMMING, ELEANOR
WATTS, ALISON
WILLIAMS, JOY
WILSON, DIANNE

Second Sopranos

ALLEN, HELEN
APPLEGATH, JANE
ARNOTT, JUNE
AUSTIN, HELEN
BAILEY, MARGARET
BALL, LOIS
BLAKEMAN, JOAN
BRADLEY, MARY LOU
BROOKS, BARRY
BRYANT, MABEL
BURGESS, DAVID
CHAMBERLAIN, JOAN
CHITTENDEN, SHEILA
CURRIE, MARGARET
DAY, MERLE
DIERLAM, LOIS
DOBSON, ANNE
DOBSON, BILLY
DRYSDALE, JUNE
EDDIS, EDITH
ELLIOTT, JOAN
EVE, RITA
FORREST, JOAN

FREEDMAN, FLORENCE
GIBBONS, SHIRLEY
GORDON, MARJOREA
GOUGH, HELEN
GRIFFIN, HOWARD
GULLEY, JOYCE
GUNNELL, JOHN
HALSALL, SHIRLEY
HARRIS, ROGER
HENSHAW, ANNE
HIGH, MARGARET
HOLE, LORRAINE
HUCKLEBRIDGE, MARION
HURST, MURIEL
JACKSON, BARBARA
JACKSON, ELEANOR
JACKSON, ROSEMARY
JARDINE, SALLY
JAMES, SHIRLEY
JUDSON, MARIANNE
KETCHUM, MARGARET
KEYS, IRENE
KNIGHTS, DAWN

LENNARD, ANNE
LONG, MARY LOUISE
MACDONALD, JEAN
MACLEOD, FERNE
MACPHERSON, JOYCE
MACRAE, RIA JEAN
MANSELL, JOAN
MARSH, PETER
MOISE, PATSY
MORRISON, JIM
MORRISON, MARY
MCCAIG, JEAN
MCCULLOUGH, MARILYN
MCGILLIS, JOAN
MCPhAIL, DIANE
NORRINGTON, AUDREY
O'BRIEN, FLORENCE
PARTRIDGE, GORDON
PARTRIDGE, RUTH
PICKARD, LORRAINE
PORTER, IRENE
READ, DOREEN
READING, PAT

REYNOLDS, BOBBY
ROW, ONYX
SCOTT, BETTY
SHAW, BEVERLEY
SHAW, NORMA
SKENE, LORRAINE
SEVETMAN, MARILYN
TAYLOR, HELEN
TAYLOR, LOIS
THOMPSON, NANCY
THOMPSON, DOT
TRAIL, MARJORY
TUBBY, ELIZABETH
WADDINGTON, JUDY
WARD, RON
WATSON, ELEANOR
WELDON, ANNE
WHITE, MARY ELIZABETH
WILLIAMS, BARBARA
WILLIAMS, BARBARA
CATHERINE
WORTHY, JOAN

Altos

APPLEBY, ANN
ARNOLD, CLIFTON
AULD, PATRICIA
BARDWELL, JOSEPHINE
BASTER, MARY ISABEL
BEDGOOD, GIVEN
BOAL, WILMA
BOON, FRANCES
BRADLEY, MARILYN
BRAITHWAITE, JOYCE
BRUNT, VALERIE
BUNDOCK, DOROTHY
CAMPBELL, CAROLYN
CARBIN, RUTH
CORNELL, BOB
CRAIG, BARBARA
CRAIG, PAT
CRONE, WINIFRED
DANE, ELIZABETH
DENSEM, JOAN

DOANE, JOYCE
DOWNEY, JEAN
ESSON, IRENE
ELTON, JO ANNE
FARRAND, MIDGE
FORSTER, DOROTHY
FREEDMAN, RUTH
GOUTHIER, AUDREY
GLENYS, DAVID
GILLESPIE, RONALD
GLEN, JEAN
GODDEN, JOAN
GOODLEY, JOAN
GORDON, BARBARA
HAZELWOOD, DOUG
HOEY, DISNEY
HUMPHREY, PHYLLIS
JACKSON, MARILYN
JOHNSTON, BARBARA
KINNIBOUGH, JEAN

KIPONEN, ESTHER
LADOWSKY, SHIRLEY
LEITH, THELMA
LOVETT, GLENN
LUCAS, JANE
LYNN, MURIEL
MEWS, JANET
MICHIE, MARION
MIDDLETON, SHIRLEY
MILLER, BRENDA
MOORFIELD, ART
MORRISON, BILL
MCALLUM, WILLENE
MCCLELLAND, JOAN
MCELROY, DOROTHY
MCILWRAITH, PEGGY
MCKINLAY, CAROL
PALMER, JANE ANN
PAUL, MARILYN
PEPPER, CAROLE

PORTER, JUNE
RIEGER, MARILYN
SCOTT, BARBARA
SHERBROOK, DOREEN
SOMMERVILLE, ELIZABETH
SOUTHERN, SHIRLEY
STEVENS, JOYCE
SUTCLIFFE, BEVERLEY
SUTTON, NORMA
SYMS, HARCOURT
TEW, GERALD
THOMPSON, LORRAINE
TOPPLE, ELAINE
TOPPLE, GLENNA
VANDERHART, RITA
WAGNER, MARJORIE
WALTERS, MARLENE
WEBSTER, MARGOT
WHITE, ALLAN
WILKINSON, MARJORIE

THE TORONTO MENDELSSOHN CHOIR

First Choir

Soprano

ALLEN, Miss GERTRUDE E.
ALDCROFT, Mrs. GEORGE
ALLEN, Miss DOROTHY J.
ALEXANDER, Miss JULIET
BAILEY, Mrs. MARGARET C.
BELL, Mrs. E. T.
BELL, Miss MARGARET E.
BUCHNER, Miss ORRENA
BOWEN, Mrs. ANNE
BEATTY, Miss PHYLLIS E.
COCKRAM, Miss SYLVIA J.
COUTTS, Mrs. GEORGE

GEARING, Miss G. ISOBEL
GODDEN, Mrs. KENNETH
HILL, Miss E.
JARVIS, Mrs. GUY M.
JUDD, Miss GLADYS V.
LANG, Miss M. RUTH
LANDSLOWNE, Mrs. C. F.
MACDONALD, Miss EDITH C.
MARK, Mrs. WINNIFRED G.
MACKINNON, Miss MARGARET E.
MCVEIGH, Miss LILY
MCKELLAR, Miss MARGARET R.

NASLEN, Mrs. PAUL
OLMSTEAD, Miss M. LOIS
PLEASANTS, Miss KATHLEEN
ROBERTSON, Miss ETHEL A.
RENWICK, Miss J. C.
SHIELDS, Mrs. J.
SMITH, Miss ANNE MARIE
SCOTT, Miss MARY E.
SANDLER, Mrs. SARA BARKIN
TOMPSETT, Miss MARGARET E.
WHARRAM, Mrs. FRANK
WISHART, Mrs. F. O.

Alto

ATKINSON, Miss ELEANOR C.
BROOKES, Miss HELEN C.
CALVIN, Miss BARBARA M.
FROUD, Miss ETHEL
GERALD, Miss MURIEL
GRAY, Miss JEAN M.
HOWARD, Miss ELEANOR

HUGHES, Mrs. ARCHIBALD
JOHNSON, Miss SHIRLEY
JOHNSTON, Mrs. GLADYS
KEEFER, Mrs. HAROLD
LYTLE, Mrs. T. J.
MCWHINNIE, Miss RETA
NICHOLLS, Miss GWENDOLYN F.

PROCUNIER, Mrs. EVA
PECK, Miss MARJORIE
ROOKE, Miss BARBARA
SCLATER, Miss MOLLY
TYRRELL, Mrs. QUEENIE
WOOD, Miss MARGARET
WILSON, Mrs. ABE

Tenor

BOYD, DONALD
BELL, Ed. T.
CROCKATT, E.
CURZON, JOHN

HUGHES, H. J.
HOOPER, FRANK E.
KEITH, L. M.
LANGDON, W. H.

POOLEY, RICHARD J.
TURNER, E. H.
WILSON, ABE
WRY, GORDON

Bass

ALLEN, JOHN W.
BURLES, GEORGE M.
BRITTON, F. H.
BIRNIE, J. A.
CAMPBELL, ALAN R.
FOSTER, ROBERT I.
GEARING, VERNON
GODDEN, KENNETH J.
GOODLEY, D. C.

HENLEY, ROY W.
JARVIS, KENNETH
LASH, Z. ROBERT B.
MILLS, PAUL A.
MAINDONALD, EDWIN P.
OLIPHANT, PETER
PEARCE, RAYMOND
PRIESTMAN, B.
RAYSON, WALTER

READ, ERIC
SMITH, OCEAN G.
SHEPHERD, JOHN
STEPHENS, WILLIAM
THOMPSON, ARTHUR J.
WESTAWAY, JAMES W.
WHARRAM, FRANK
WINKLER, ELDRED A.
WOOD, ROY W.

Second Choir

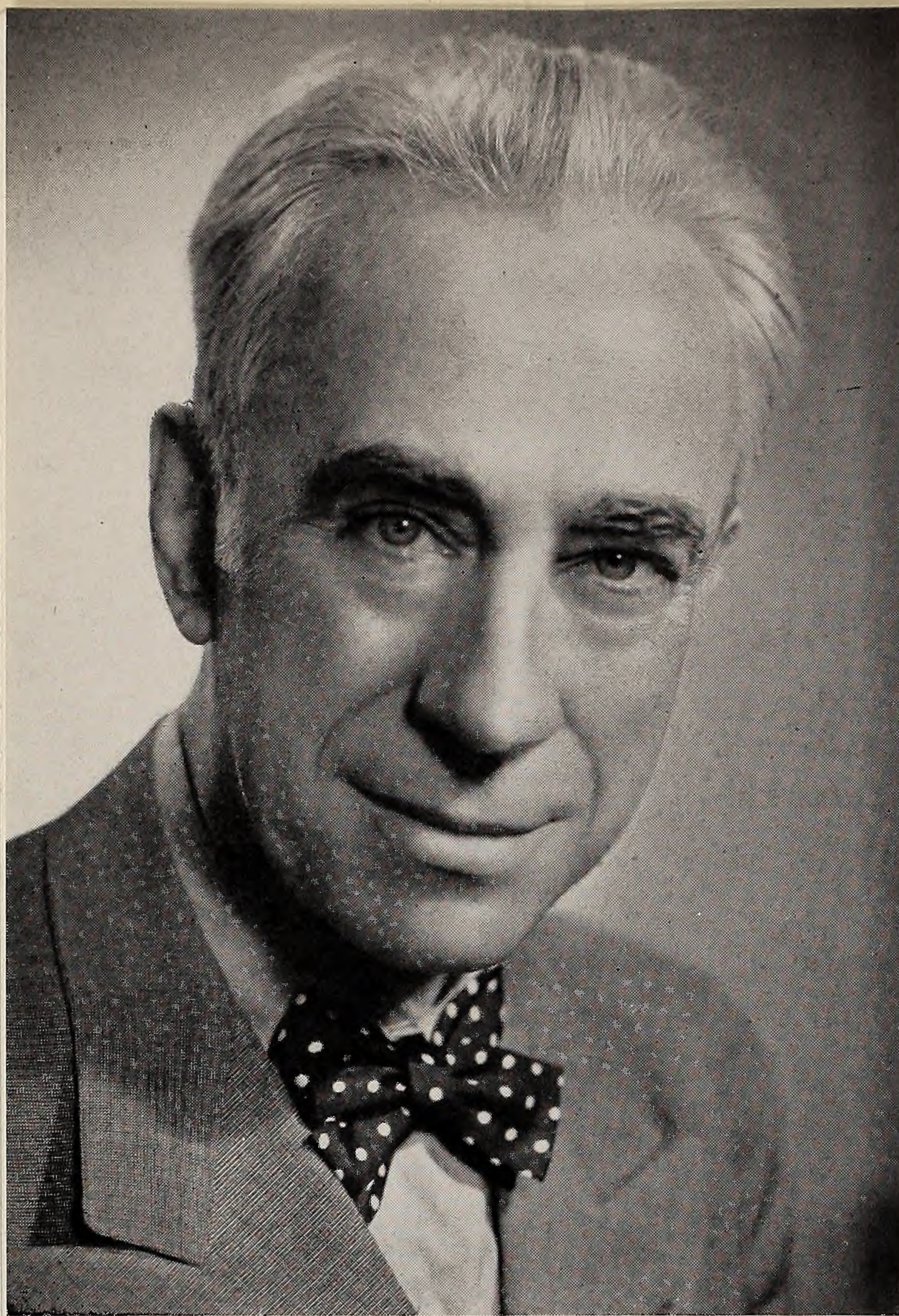
Soprano

ALLEN, Mrs. E.
ALEXANDER, Miss E. JOY M.
BROWN, Miss JEAN G.
BUCKLEY, Mrs. T. A. H.
CARLYLE, Miss GERTRUDE E.
COX, Miss LUCY
DAWSON, Miss DARRELL W.
DAWSON, Miss BARBARA
DAY, Miss JANE M.
DEPEW, Mrs. LOTTIE L.
ELLIOTT, Miss KATHLEEN F.
GEARING, Mrs. VERNON

GOGGIO, Miss ANITA C.
HALL, Miss CATHERINE L.
HUNTER, Miss ANNA
JONES, Mrs. GWENDOLYN L.
KEITH, Mrs. L. M.
MONTGOMERY, Miss H. M.
MACLEOD, Miss AUDREY
NANCARROW, Mrs. VIOLET
NEWLOVE, Miss CLARA
PALMER, Miss MARGARET E.
QUINN, Mrs. D. A.
READ, Miss PAULINE

ROSS, Miss DOROTHY E.
RASHKIS, Mrs. RUTH
REILLY, Miss RAE
SAMUELS, Mrs. JANET
SINCLAIR, Miss KATHRYN
SMITH, Mrs. WM. L.
SMART, Mrs. JOHN
SEARS, Miss DAPHNE A.
WATZMAN, Miss FLORENCE M.
WILLIS, Mrs. W. H.

Continued on page 16



JOHN ERSKINE

Empire Club of Canada

LUNCHEON MEETING

President, TRACY E. LLOYD

Speaker, **John Erskine**

Subject: "IDEALS OF MUSIC EDUCATION IN THE
NEW WORLD TO-DAY"

Widely celebrated as an author and lecturer, John Erskine is a member of the executive committee of the Metropolitan Opera Association and Chairman of the Board of Directors of the Juilliard School of Music, New York, of which he was President for nine years.

He is an accomplished pianist, having studied with Carl Walter and Ernest Hutcheson, and has appeared as guest-artist with the New York Symphony Orchestra and the orchestras of Chicago, Baltimore, and other American cities. In addition, he studied composition and orchestration with Edward MacDowell. He was Professor of English at Columbia University for twenty-one years and is now Professor-Emeritus.

Second Choir

Continued from page 15

BARKLEY, MRS. EDNA
BELL, MRS. J. S.
BOON, MRS. FRANCES
CALHOUN, MRS. ANNE S.
CAPLING, MISS MABEL M.
DEVITT, MRS. ANN
DUNBAR, MISS CONSTANCE

GEORGE, MISS EMILY
GREEN, MRS. LAURA SHILDRICK
HARTLEY, MRS. M. A.
HOUGH, MISS HELEN M. G.
HICKS, MISS A. EVELYN
HUGHES, MRS. H. J.

LIDSTONE, MISS MARGARET
LOWE, MISS LEAH
MACLEOD, MISS JEAN
MOORE, MRS. VIOLET I.
ORCHARD, MRS. DORIS
PRITCHARD, MRS. E.
TEMPERTON, MISS DOROTHY M.

Tenor

BAIN, WILLIAM
BRISLEY, ROSS
CALLUM, WILLIAM J.
FUNNELL, A. R.
FORD, GORDON
GAW, ADAM
HARRIS, VIVIAN C.

HARDING, N. R.
KEEFER, HAROLD
PIERCE, MILTON F.
PIRIE, PERCY
PETRUCCI, JAMES
SCOTT, C. JACK

SCOTT, WM. D.
TATCHELL, HENRY C.
TAYLOR, ALLEN M.
THOMPSON, RAYMOND R.
WHALLEY, THOS. S.
WHITELEY, JOSEPH B.

Bass

ALLEN, JOHN B.
ASHER, JACK I.
BAGNALL, SIDNEY E.
BARKER, FREDERICK C.
BLACKHALL, WM. J.
BREWER, WARREN J.
BRYCE, P. R.
CORNER, ERNEST J.

DUNCAN, JAMES
FUNNELL, HUGH S.
GARDNER, A. H.
GURNEY, MORLEY
HARRIS, RONALD M.
HORNE, SIDNEY G.
JAY, JAMES
JONES, GRIFFIN W.

LAW, FOSTER D.
LIDSTONE, LT.-COL. E. G.
MASSIE, J. H. C.
NEWMAN, FRANCIS M.
NEWTON, HUGH G.
SECORD, HERBERT F.
SMITH, MORLEY
SOANES, KENNETH S. P.

CONCERT OF CHAMBER MUSIC

SENIOR SCHOOL STRING QUARTET

GISEÈLE LA FLÈCHE, *Violin*

JOSEPH PACH, *Violin*

HILLEL DIAMOND, *Viola*

ROWLAND PACK, *'Cello*

ORCHESTRAL SCHOLARSHIP STUDENTS

DIRK KEETBAAS, *Flute*

GORDON POOLE, *Oboe*

ABRAHAM GALPER, *Clarinet*

WAYLAND MOSHER, *Bassoon*

KENNETH GODWIN, *Horn*

RUTH ROSS, *Double-bass*

and

HOWARD BROWN, *Harpsichord*

Programme

TRIO-SONATA IN E FLAT MAJOR - - - - - *- Handel*

(for flute, oboe, harpsichord, and 'cello)

Adagio

Alla Breve

Andante

Allegro

QUARTET IN G MINOR, OP. 10 - - - - - *Debussy*

Animé et très décidé

Assez vif et bien rythmé

Andantino doucement expressif

Très modéré

OCTET IN F MAJOR, OP. 166 - - - - - *Schubert*

(for 2 violins, viola, 'cello, double-bass, clarinet, horn, and bassoon)

Adagio: Allegro

Andante un poco mosso

Scherzo: Allegro vivace

Andante

Andante molto

C O N S E R V A T O R Y S Y M P H O N Y O R C H E S T R A

In 1906, when the Conservatory Symphony was founded with Frank Welsman as its conductor, Toronto had no major orchestra. The new organization was a success from the start; and indeed so delighted the music-loving citizens that within three years it was released from the Conservatory to a wider public, before whom it played as the first Toronto Symphony.

This left the Conservatory once again without an orchestra of its own; a lack felt increasingly until 1914, when another was got together under the baton of Frank Blachford, who was succeeded in turn by the late Luigi von Kunits, Donald Heins, and finally in 1934 by Ettore Mazzoleni, its conductor ever since.

The primary aim of the Orchestra is, of course, the training of students in orchestral routine and repertory; and this has been so well achieved that its graduates are to be found among the members of many great orchestras abroad and virtually all those in Canada—more than half the present personnel of the Toronto Symphony, for example, began their careers at Conservatory desks.

There are rehearsals every week, both for the various sections and for the whole orchestra, at the latter of which student soloists have an otherwise unobtainable chance to play concertos with full orchestra; and practice in actual conducting is made possible. Music chosen from year to year is varied so as to allow particularly broad and intensive training in sight reading, a fundamental for symphony players. The establishment of the Conservatory's Opera School, with which the orchestra is used and for which it plays at public performances, has opened up still another musical opportunity.

Because it is free from the need to make money, the Conservatory Symphony Orchestra is not obliged to confine itself overwhelmingly to a classic repertory; and its conductors have been able to introduce to the students music in idioms too unfamiliar or by composers too little known here to be acceptable to general concert audiences. As an instance, the orchestra gave what is believed to have been the first Canadian performance of any symphonic work by Shostakovich and the first performance in Toronto of many works by other contemporary composers, particularly of the English school.

Nor have Canadian composers by any means been overlooked, and it is intended in the future to devote more and more time to their work; some of which, things being as they are, might otherwise go too long unheard. Four years ago, the first concert performance of the new Canadian opera, "Transit through Fire" by John Coulter and Healey Willan was given in Convocation Hall, and both faculty and student composers have been represented on the programmes of recent years.

When all these aspects are considered, it will be seen that, apart altogether from practical training, the Conservatory Symphony has made and is making a rich and complex contribution to the whole musical culture of the country.

CONSERVATORY

SYMPHONY

ORCHESTRA

(augmented)

Conductor - - - - - ETTORE MAZZOLENI

Programme

CONCERTO IN A MINOR, OP. 102 - - - - - Brahms

for violin and 'cello with orchestra

Allegro

VIOLIN, JOSEPH PACH

'CELLO, ROWLAND PACK

CONCERTO NO. 1 IN D MINOR, OP. 15 - - - - - Brahms

for piano and orchestra

Maestoso

Adagio

Rondo—Allegro non troppo

PIANO, YVONNE GUIGUET

Intermission

SYMPHONY NO. 1 IN C, OP. 68 - - - - - Brahms

Un poco sostenuto: Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio: Allegro non troppo, ma con brio

CONSERVATORY SYMPHONY ORCHESTRA

1946 — 1947

(augmented)

First Violins

HILLEL DIAMOND (*Concertmaster*)
 GISELE LA FLÈCHE
 JOE PACH
 ANDREW BENAC
 JAMES INNES
 ILONA MILIAN
 MYROSLAW BINIOWSKY
 IRENE MAKOFF
 FRANK RADCLIFFE
 ROGER SWANSON
 RAMON BODNARUK
 NATHAN GREENBERG
 PAT MITCHELL
 MARY ANN PAUL
 PEARL PALMASON*†
 JACK GROOB*

Second Violins

VICTOR FELDBRILL
 MORRY KERNERMAN
 BRUCE DUNCAN
 ERICA ZENTNER
 JOHN MAIR
 MARIO DE SOTTO
 BILLIE BUSCHERT
 EMIL FIRST
 MARION HARDING
 JOAN HOYLE
 LOIS THOMAS
 GINA BOUKYDIS
 NICHOLAS PETROFF
 JOHN MOSCOW*†
 GOLDIE BELL*†

Violas

JAMES PATAKI
 ROSS LECHOW
 ROBERT WARBURTON*
 JACK NEILSON*†
 STANLEY SOLOMON*

MYER FOGLE*
 VICTOR ZUCHTER*
 GEORGE PYPER*

'Cellos

ROWLAND PACK
 VERNON TROTT
 JAMES HUNTER
 LAURA K. MUIR
 CARL KAYE
 ISAAC MAMOTT†
 CORNELIUS YSSELSTYN†
 MARY OXLEY*†

Basses

RUTH ROSS
 GORDON MACKAY*
 THOMAS ANDREWS
 CHARLES ROSE†
 CHRISTOPHER ADENEY
 GEOFFREY BARKER*
 JAMES GIBSON
 NORMAN HENDEN

Flutes

DIRK KEETBAAS
 ANTHONY ANTONACCI
 SYDNEY LEVINE
 GORDON BROWN

Oboes

GORDON POOLE
 STAN WOOD
 LLOYD MCHATTIE
 ROBERT DUNCAN

English Horn

ROBERT DUNCAN

Clarinets

ABRAHAM GALPER
 ARTHUR HART
 ROBERT BURNS

Bassoons

WAYLAND MOSHER
 ERNEST HUGGINS*

Contra-Bassoon

ERNEST HUGGINS*

Horns

KEN GODWIN
 BERNICE BALDWIN
 ARTHUR BURGIN
 COSMO LATTRULO

Trumpets

GEORGE ANDERSON*
 JEAN KAVANAGH
 JOHN FIORE

Trombones

ALFRED WOOD*
 FENWICK WATKIN
 GEORGE EDWARDS
 DAVID ALLEN

Tympani

JAMES BRADFORD

*former member

†faculty

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MARY MACKINNON SHORE

ISABEL CAMPBELL WICKENS

EDWARD MAGEE

Singing

NINA GALE

GEORGE LAMBERT

EILEEN LAW

ALBERT H. KENNEDY

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LEO SMITH, MUS.B., F.R.M.C.M. and

HEALEY WILLAN, MUS.D., F.R.C.O.

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President: MOLLY SCLATER

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THE TORONTO CONSERVATORY OF MUSIC

Founded to extend the interests of the Conservatory and, in the words of the Constitution, "to ensure the permanency of its influence in the cultural life of the Dominion", the Alumni Association has Chapters throughout Canada. Membership is open to all who have been students at the Conservatory for a prescribed period, or who have been awarded its Diplomas, and to all who are or have been members of the Faculty.

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<i>Recording Secretary:</i>	MRS. C. E. DURAND, TORONTO	
<i>Corresponding Secretary:</i>	MRS. W. E. SIBLEY, TORONTO	
<i>Treasurer:</i>	MRS. JAMES HARRIS, TORONTO	

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KATHLEEN PARLOW GERTRUDE HUNTLY GREEN SIR ERNEST MACMILLAN

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	MRS. J. S. P. ARMSTRONG	LADY MACMILLAN
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Afterword

AT the end of this programme of our Festival week, I should like to thank, speaking for my colleagues at the Toronto Conservatory of Music and myself, all those who have made possible the work we are doing.

Since it was founded in 1886 the Conservatory has grown enormously in size, until it has to-day what is probably the largest enrolment of any comparable institution in the world. Of that we are proud; but we are prouder of its growth in other directions—in the ever-heightened standard of its requirements; in the increasing number of graduates who have made for themselves musical careers of enviable distinction; and above all for the great part we have come to play in the cultural life of our country.

That is why we who are charged with carrying on the work already done feel strongly that the Festival is most significant as a point from which to look ahead; and that, although it is good to have come so far, it is better to know that under Providence we shall go still farther in the days to come.

Ethel Maypole

Principal



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